PROGRAMME



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SCALE OF PRICES

Orchestra \$1.50 Balcony \$1.00 Orchestra 1.00 Balcony .75 Boxes 10.00 Balcony .50 Balcony .25 .25 1.50

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POPULAR PRICE TUESDAY MATINEES

Orchestra \$1.00, 75c., 50c. Balcony, \$1.00, 75c., 50c., 25c. Boxes (4 seats) \$10.00

Ticket Office open from 9 A. M. till 9.30 P. M. Telephone Back Bay 7000

Balcony

Orders by mail for tickets for this theatre should be accompanied by remittance, and will be held until called for.

During the performance ladies are requested not to wear hats or head-dress that obstruct any view of the stage. Hats can be left with attendants in the Cloak Room. free of charge.

Parties finding articles in any portion of the Theatre will please present them at the Theatre Office. The Management will not be responsible for articles placed under

Physicians who have patients to whom they may be called suddenly can leave their seat number in the Box Office and they will be called as quickly as in their

PLAYS TO COME

Next Week, Jan. 4th In Response to Insistent Requests

Ibsen's Thrilling Comedy Drama "THE WILD DUCK"

will be revived.

Monday, Jan. 11th MUCH ADO ABOUT NOTHING Shakespeare's Glorious Comedy, with Henry Jewett as Benedick.

CAPTAIN BRASSBOUND'S CONVERSION

G. Bernard Shaw's Romantic Comedy

HERRICK

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& BILL OF THE PLAY * &

TENTH SEASON WEEK OF DECEMBER 28, 1925

Three Hundred and Forty-Eighth Week Evenings at 8.15. Matinee: Tuesday, Thursday, Saturday at 2.15.

THIS WEEK SPECIAL MATINEES of the delightful fairy tale play

SNOW WHITE AND THE SEVEN DWARFS

Monday, December 28, Wednesday, December 30, Friday, January 1, Saturday Morning, January 2, 2.30 P. M. 2.30 P. M. 10.30.

Secure seats now and avoid disappointment.

Mrs. Partridge Presents

A comedy in three acts by Mary Kennedy and Ruth Hawthorne With

Blanche Yurka as Mrs. Partridge

THE PERSONS OF THE PLAY	THE PLAYERS
(In the order in which they first speak)
ELLEN Ac	GNES SCOTT
PHILIP DELIGHT Maisie Partridge's children ROSS PEG	ALEXANDER ENTWISTLE
STEPHEN APPLEGATE DALLA	S ANDERSON
MAISIE PARTRIDGE BLAN	NCHE YURKA
KATHERINE EVERETT CARLO	OTTA IRWIN
SYDNEY ARMSTEAD JAI	MES H. BELL

(Program Continued on Second Page Following)



(Program Continued)

CHARLES LUDLOW JOHN THORN
AGNES HAMILTON HELEN WALLACE
CLEMENTINE ELIZABETH LEAVITT
LA FLEUR ETHELYNE HOLZMAN

SYNOPSIS OF SCENES

ACT I. Living room of Maisie Partridge's home-October

ACT II. The same — The following April.

ACT III. The Hat Shop - A week later.

Time: The present.

Play Staged and Produced Under the Personal Direction of Henry Jewett
Assisted by James H. Bell

Scenery designed and executed by Jonel Jorgulesco and Carl Rockstrom

The furnishings for this play from William T. MacKay. 7 Bosworth St.

The Steinway, Steinert and Jewett Pianos and the Victrolas used in this theatre are furnished by M. Steinert & Sons, Steinert Hall, 162 Boylston Street, Boston.

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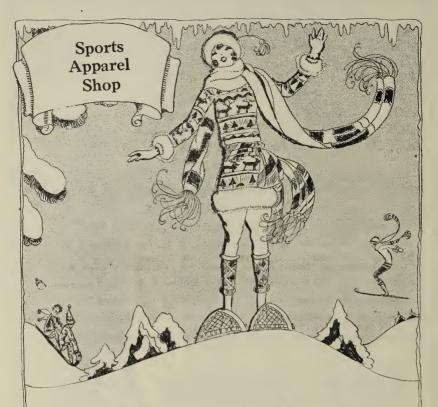
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HALF HOUR CONCERT

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WHAT THE BOSTON CRITICS SAID ABOUT OUR PRODUCTION

FOR CHILDREN of

"SNOW WHITE AND THE 7 DWARFS"

GLOBE: The charming fairy tale which has delighted the hearts of countless children was presented — in play form to an audience of fascinated youngsters and grown-ups to whom the performance brought back happy memories of their own childhood. The stage settings — were exceedingly lovely, simple, yet vastly effective. Especially beautiful was the scene in the forest, with the tall somber trees drooping against a darkened sky, surely the ideal forest for fairy happenings. The witch's cave gave opportunity for another striking set.

Peg Entwistle made a delightful Snow White. Lenore Chippendale made Queen Brangomar quite as wicked as queens frequently seem to be in Fairy Tales. As Sir Dandiprat Bombas, William Mason gave the audience numerous laughs.

HERALD:—pretty little play, handsomely staged—based on a fairy tale that with variations has been handed down in many countries.

Miss Entwistle was a little princess who might have stepped out of an illustration for tales by Grimm. Miss Chippendale was—a sufficiently vindictive queen. Miss Scott was a delightful witch. Mr Mason pleased the children greatly.

POST: Charming fairy story — presented to appreciative audience of children. — play has a subtle touch of the modern placed in appealing ways. The scenery is highly artistic and effects are all well done. IT IS A FINE ENTERTAINMENT FOR GROWN-UPS—AS WELL AS CHILDREN.

AMERICAN: —fairy play of bubbling good humor, fantastic scenes and very good incidental music.

TRANSCRIPT: A young audience delights in Snow White and the Seven Dwarfs come to life — pleasure for older bystanders too. —the orchestra rail was decorated with lads and lassies, rapt listeners and observers of the motions that produced those luring tones.

The haughty, wicked queen—was obviously an altogether bad lot. The pretty heroine—was entirely satisfying Miss Entwistle made her a merry little person—ready to dance blithely—a true fairy tale bride for the Prince when the happy ending was at last brought to pass, always in the proper tone and mood for that well-known maiden. William Mason pranced about in appropriate grandiloquent manner—Mr. Alexander was a gallant prince—and Miss Scott contributed a vicious old witch.

Capital settings—from the attractive throne room to the witch's dell and the snug cabin of the dwarfs. To the delights of the stage and the orchestra there were others to be found about the brightly-lighted Christmas tree set invitingly in the firelit tearcom and there were such refreshments — as rejoiced the children who possessed the house for the time in refreshing unconsciousness.

IN PREPARATION — A NOTABLE REVIVAL OF SHAKESPEARE'S GLORIOUS COMEDY

MUCH ADO ABOUT NOTHING

WITH HENRY JEWETT AS BENEDICK

For our first Shakespearian production of the season, "Much Ado About Nothing" has been chosen. Although one of the most famous of Shakespeare's comedies, it is rarely given nowadays on the stage, and our revival of it will be the first in Boston in quite a number of years. Throughout, it is a brilliant play of romantic love, revealing all of Shakespeare's great skill at the weaving of a plot, at the writing of poetic dialogue, and at the creation of characters that have become immortal both in literature and on the stage.

Many have been the famous Benedicks, many also have been the famous Beatrices who have trod the stage since "Much Ado About Nothing" was first acted more than three hundred years ago. Garrick was a celebrated Benedick in the eighteenth century and from season to season other great actors have given distinction to the character, among them Charles Kemble, R. W. Elliston, Macready, Charles Kean, Henry Irving, and Edwin Booth. Among the notable Beatrices have been Mrs. Pope, Mrs. Jordan, Miss Farren, Fanny

Kemble, Ellen Tree, Ellen Terry and Julia Marlowe.

For sheer wit and brilliancy, for sparkle and triumphant speech, for gay give and take of conversation, especially between Beatrice and Benedick, "Much Ado About Nothing" is unexcelled among Shakespeare's comedies. Its masterly portrayal of the brave and bluff soldier, just home from the wars, and of the beautiful Beatrice, queen of her father's court—both determined not to fall in love with each and both finally and willingly the victims of Cupid's darts—is of the veritable stuff of which genuine poetic comedy is made. It is a brilliant acting play, alike admired by actors and by every one who revels in the delights of pure comedy.

The love story of Hero and Claudio is scarcely less appealing than the romance of Beatrice and Benedick, and for genuine Elizabethan humor there is nothing more characteristic than the conversation of Dogberry, Verges, and others of the constable's watch.

Our production of "Much Ado About Nothing" will bring forward Blanche Yurka as the vivacious Beatrice, who in appearance and in comedy skill bids fair to satisfy every requirement of the character. As a Shakespearian actor, Mr. Jewett has had many notable successes, and there are multitudes who will be eager to welcome him as Benedick, a part that he played with great distinction with Julia Marlowe as Beatrice. All in all, it promises to be a notable revival of one of the greatest of all comedies.

Critics and Commentators on Much Ado About Nothing

"Much Ado About Nothing" was entered in the Stationers' Register on August 4, and again on August 24, 1600, and the quarto edition of the play was published the same year. That portion of the comedy in which Benedick and Beatrice are the chief actors has not been found elsewhere, and is probably original with Shakespeare. The Claudio-Hero story is taken from the twentieth novel of Bandello.

The drama owes its life to Shakspeare's creation of two subsidiary threads of comic interest — the brilliant encounters of Benedick and Beatrice, and the blunders of the watchmen Dogberry and Verges, who are very plausible caricatures of Elizabethan constables. All these characters won from the first triumphant success on the stage.—Sir Sidney Lee.

Her (Beatrice) spirits are forever overflowing; she is ever merry, and she knows herself clever, even if she may think herself cleverer than she really is. Her plainness of speech, her frankness, her boldness are Elizabethan; her abiding charm is all her own, unaffected by the changing years. "Dear Lady Disdain' is as captivating today as she was three centuries ago. Age cannot stale her, and the comedy in which she appears is kept fresh by her exuberant vitality—Brander Matthews.

Beatrice is a far better portrait even than Rosalind.—Frank Harris.

Beatrice, born under "a star that danced," and destined to "speak all mirth and no matter" is so radically merry that she wakes up laughing because she has been dreaming that she has been sad. Benedick is "all mirth, from the crown of his head to the sole of his foot, and what his heart thinks his tongue speaks." But both Benedick and Beatrice are sound, genuine, substantial, worthy and sincere persons. Benedick is honest, brave and noble. Beatrice is pure, exalted, affectionate, and true. Those mirthful antagonists, striking fire upon each other whenever they meet, are only pretenders to flippant indifference. Their levity is superficial. The better they are known, the more they are admired. William Winter.

"Much Ado About Nothing" sends us all back to the enchanting and enchanted Messina of Shakespeare, that strange far-off Messina of the Italian Renaissance which is a tableland above the Delectable Mountains, and yet is among the Happy Isles, which marches on the one side with Bohemia-by-the-Sea and on the other with the kingdom of the Coqoigres. What is the peculiar charm of this piece? How shall one analyze it? The first and I think the dominant impression is an impression of intense vitality, of the joy of living. They are all so very much alive, these swaggering gentlemen and gorgeous ladies.—A. B. Walkley.

The play belongs to Shakespeare's greatest creative period. It is full of great and wonderful things The character-drawing is so abundant and precise that those who know how hard it is to convey the illusion of character can only bow down, thankful that such work may be, but ashamed that it no longer is. Every person in the play is passionately alive about something. The energy of the creative mood in Shakespeare filled all these images with a vitality that interests and compels.— John Masefield.



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and Club Library 6	5.00 90.00	135.00	
Club Library, when available 2.	5.00 35.00	50.00	
Club Library, with kitchenette	0.00 40.00	55.00	
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(Continued on Next Page)

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Repertory Hall may be rented with or without serving quarters. it may also be rented with or without the Balcony and Club Library. The Club Library, if available, may be rented separately.

Any organization leasing the Hall for five or more dates during

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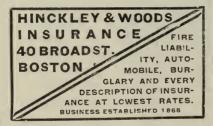
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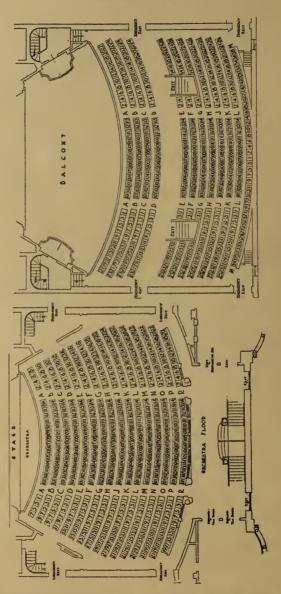
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